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There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

The True Art of Teaching.—In starting out upon a career of teaching, a person should take into consideration two important qualifications of his pupils—adaptability and energy; and he should make it one of his principal duties to study carefully the peculiarities of those under his charge. Because a young person is precocious, it does not follow that he will make a better musician than he who is "dull" or "backward." The musical faculty, like all others, lies dormant in some people, and does not manifest itself until after the lapse of several years. Under proper guidance, however, it will grow rapidly and blossom out in complete fullness. It is certainly more to the credit of a teacher if he brings out the talents of a so-called "dull" pupil, than it is to increase the powers of a prodigy. The true art of teaching lies in the power of kindling into flame, as it were, the tiny sparks of intelligence that manifest themselves here and there. The gift of imparting knowledge of any kind is a rare one, and should be cultivated in every conceivable way.—Ez.

The **Chicago and Library Cars** on the St. Louis and Chicago Line of the Wabash form perhaps the most attractive feature of the Superb Vestibule Day Trains between these cities. In the **Chicago Car** meals may be ordered *à la carte*, at any hour, at usual restaurant prices, and the service is strictly first-class in every particular. The daily papers of Chicago and St. Louis, the illustrated weeklies and the magazines are kept on file, and passengers have access to a well-stocked library of standard works. Go by the Wabash.

POINTS FOR PIANO PRACTICE.

Count aloud on a new piece, and on the hard places until they are well learned.

Play your lesson over as soon as possible after leaving your teacher, calling to mind all of his suggestions and directions.

Feel the rhythm as well as count aloud.

Find the phrase endings, and play connectedly within the phrase.

Crescendo as you play towards the climax of the phrase.

Make evident the climax of a phrase by a sufficient accent.

Make the rhythm apparent by good accenting.

Find out and make manifest the contents of every passage.

Practice at regular hours, and allow nothing to prevent you but sickness and absence.

"Any form of exercise or sport," says the *British Medical Journal*, "that makes serious demands on the attention, endurance, and quickness of eye and of hand, should be taken up by people who have reached middle life and are engaged in sedentary occupations only with great circumspection. The lesson has been learned by Alpine climbers through many bitter experiences. It is held by them that most of the fatal accidents in mountain climbing occur through failure at the critical moment of some man who has taken to mountaineering too late in life, and who is, perhaps, also out of condition. There is no reason why middle-aged men should not wheel; but it should be with a frank recognition of the limitations that age imposes. Great speed, long distances, and hill climbing put a strain upon the constitution and will find out the parts of the system that are aging faster, perhaps, than the rest—the heart or the vessels of the brain."

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THOMAS M. HYLAND, . . . EDITOR.

OCTOBER, 1897.

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VOCAL MUSIC IN SCHOOLS.

"Music is not related to business, as is arithmetic; to commerce, as is geography; nor to health, as is physiology; but it may contribute to a man's business or commercial success, or to his health, quite as much as these knowledge of these subjects," says the *Journal of Education*. "You can hire the mathematics of business or the grammar and the spelling of the typewriter for a mere trifle, but the brains and enterprise of business come high. The relief, comfort and invigoration which music can be to a man who must grapple with vital questions in business, statesmanship, or scholarship, can never be fully expressed.

"Have we any right to allow a child to go out of school into life never to enjoy the music with which the world is being comforted and inspired in home and in church, in concert and in opera? In this intense age, people who do anything worth while must find relief from their intensity or break down. It is a choice between relief and collapse. This relief may come more virtuously or viciously. Appreciation of good music, power to discriminate between the true and the false in music, may go far toward giving a preference for relief that is tonic rather than merely diverting.

"Character is as vital to success and happiness as intellectual ability. It is as important that a man's instincts and choices are right as that he knows the right. Singing and appreciation of music may contribute as definitely to one's character as arithmetic and geography do to his intellectual equipment. A man's success in industrial, commercial or professional life may be largely influenced by his courage, peace of mind, helpfulness, elasticity and buoyancy. To all of these music may contribute. It is more important to make than a mechanic or a scholar—to make a good man than great.

School-singing must do something for a child in thought, sympathy and choice. Rightly used, there is discipline for mind and for heart, for success and for enjoyment, for health and for character, in the study of vocal music. Thinking and singing are intellectual brother and sister. The technic of music is related to the keenest appreciation of physics; the

mastery of the voice requires vital physical culture; singing with rhythmic effect means the best use of language and of the languages; the vocal coloring of a song is the height of art; the mastery of an audience in singing is the acme of eloquent expression; the awakening of human souls by the glow of music is the noblest ministry; the appropriate rendering of 'The Messiah' is to carry thought back 1900 years, planting the cross on the battlefields of time, and winning victories for eternity. With such a vision of correlation, with such a vista of power, with such a mission for vocal music, who will lead the way to its proper entrenchment in the public schools?

INTEREST IN MUSIC.

There has been, during the past few years, a remarkable growth of interest in music in this country, says *The School Music Journal*. This interest is shown not alone in the ready patronage which is given to musical performances, such as concerts, recitals, German and Italian opera, but in the growing recognition of music as a factor of general education. The day when a boy's fondness for the violin or piano was supposed to indicate some sort of an unwelcome mental twist—a streak of effeminacy that augured badly for future success in business or professional life—is happily past.

One of the most significant phases of musical development is the study of music in the public schools. This has now become very general. Twenty-five years ago, the city that employed a special supervisor of music was the exception, while to-day the city or town which has neither a special teacher of vocal music, nor does not give systematic instruction on this subject, is the exception.

It is as if school music is at the beginning, and laying a foundation of musical knowledge which will be useful to those who may enter the profession in after life, and to those to whom music may be the means of recreation, a solace in care, or of religious edification.

But the art of teaching music to children is yet in its infancy. There must be much careful thought given to school music by the educators of the country before we can obtain the best results.

It is in the hope that through the co-operation of teachers and those interested in school music we may make this country a useful agent for the cause of school music and its advancement along the best intellectual and musical lines, that it enters the field.

A piano on entirely new principles is announced from Germany. The strings are stretched across the sounding board as in the ordinary piano, but the entire hammer mechanism is absent. Instead, the depressing of the key puts in action a magnet which automatically attracts and releases the wire, thus producing vibrations, without the metallic stroke that accompanies the sound in the common type. The result upon the tones is said to be remarkable. The high notes resemble those of an Eolian harp; the middle and lower notes, those of a cello or an organ. It responds readily to every variation in power and in expression. A note can be sounded for several minutes without varying in quality.

Mrs. Emma Eames, according to recent advices, has decided to accompany Jean and Edouard de Reszke to Russia next winter, to take part in a series of vocal performances at Moscow and St. Petersburg. After the season in St. Petersburg, the company will appear in Moscow, Warsaw, and some other cities.

Jose de Reszke, the famous tenor, has been the manager of the company, and he has engaged Dr. Hans Richter, of Vienna, as conductor-of the orchestra. We understand that Mrs. Eames is to sing *Senta* in the "Flying Dutchman," a new addition to her Wagnerian repertory.

MAJOR AND MINOR.

Moritz Rosenthal's first appearance in New York this season will be on the evening of Nov. 17th.

Camille Saint-Saens and Louis Gallet are collaborating on a lyrical composition dealing with the history of the 19th century, which will be performed at the World's Exposition in 1900.

For the benefit of organ students, a modern two-manual organ has been erected in Cleveland. This organ may be engaged by the hour or month, at the lowest possible price, which will include heat, light and power.

M. Alexandre Guilmant, the distinguished organist of La Trinite, Paris, will arrive in this country in the beginning of December, and remain about three months.

He is to give a series of organ recitals, and it is possible that he will play one of his concertos with orchestra.

Max Alvary, the famous German tenor, who has been seriously ill, is fast recovering, and expects to appear on the stage again very shortly.

Miss Verona Jarbeau will enter into rehearsal of Smith & DeKonov's new work, "A Paris Doll," during the first week in September. In January, 1898, will witness the first New York presentation of the piece.

A curious musico-legal question is at present before the Vienna courts. Brahms died without having renewed his German passport at the proper time. Consequently, it is argued that he had forfeited his German citizenship, and that Hamburg has no claim on his personal estate.

Four noted pianists are coming to this country this season, two of whom have not been heard before by the American public. They are Rosenthal, M. Raoul Pugno, French pianist, Silit, a pupil of Liszt, and Sieveking.

Camille Saint-Saens has given to the town of Dieppe the various art collections which adorned his old Paris home in the Rue Monsieur (he Prince, as he intends for the future to reside in Dieppe, and keep only a room in the capital. The library contains several hundred musical scores, and some thousands of autographs of celebrated men.

Paris is to honor the memory of Chopin, who is buried at Pere la Chaise cemetery, by placing a tablet on the house in the Place Vendome where the great composer died in 1849. His name will also be given to a public square in the suburb of Passy. The committee having in charge the erection of the tablet is working under the chairmanship of M. Jules Massenet.

The increase of English music teachers during the last twenty-five years has been immense. Between 1871 and 1891, in England and Wales, they have just doubled, having risen from 19,000 to nearly 39,000. An English paper, commenting on these figures, says that "musicians are poor and growing poorer."

Alexander Silit is considered by his compatriots as one of the very best modern pianists. He is regarded as being one of the most remarkable of Liszt's pupils. He was born in Charkow, and was the pupil of Sewerdt, Nicholas Golubein, and Tschakowsky, and from 1869 to 1880 of Liszt. He has played at the concerts of the Imperial Musicians in St. Petersburg, and has traveled extensively.

An Irish musical festival has recently been held in Dublin, at which, besides the performance of ancient Irish music, many objects of musical interest were on view. Selections were performed on the old Irish bagpipes. Ralf's silver baton, which was presented to him by the city of Vienna, was in evidence. Brian Boru's harp, a set of bagpipes, formerly the property of Mathias Phelan, made in 1790, and a harp said to have belonged to the O'Neills, were among the curios.

The widow and daughter of Francis Scott Key, author of the "Star-Spangled Banner," have become inmates of a Baltimore charitable institution.

Dr. Max Schlier, of Berlin, has shown that by the use of the Roentgen rays one can see how sounds are produced by the voice in singing.

The posthumous works of Brahms include sev-

eral songs and a choral setting of the Lutheran church service.

Wm. D. Armstrong gave an organ recital at the Gratian Organ Factory, at Alton, Ill. He was assisted by Mrs. O. Waerker, soprano, and Mrs. C. B. Rohland, accompanist.

Miss Josie Ludwig, who is studying in Paris for

concert work, has been urged by her teacher, Bouly, to study for Grand Opera. He has complimented her American teachers (Mss. S. K. Haines) by declaring her voice perfectly placed. Marchesi said Miss Ludwig possessed the best voice of any pupil she had had in two years.

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3

OTTO ANSCHÜTZ.

Allegretto. ♩ - 120.

The musical score is written for piano and bass. It begins with the tempo marking 'Allegretto. ♩ - 120.' and the key signature of two flats (B-flat major). The first system features a piano introduction with a forte (f) dynamic. The second system includes a 'Scherzando' section marked with a piano (p) dynamic. The score is characterized by rhythmic patterns, slurs, and various dynamic markings (f, mf, p). Fingerings and breathings are indicated throughout the piece.

1714 - 9

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4

f

cres. *cen.*

do *f*

Ardito. (Bold and energetic.)
Baritone Solo. *f*

Dolce. (sweetly.) *f*

f cresc. *f*

I. *II.*



Con eleganza. (with elegance of style.)

mf *marcato la melodia.*

1. h. 1. h. 1. h. 1. h.

Con anima. (with animation.)

mf



Ardito. (Bold and energetic.)



campana(bells.)

Musical score for campana (bells) in E-flat major, 3/4 time. The score consists of five systems of two staves each. The first four systems are in 3/4 time, and the fifth system is in 4/4 time. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (p), mezzo-forte (mf), and forte (f). Fingerings and articulation marks are present throughout.

Musical score for piano, featuring five systems of staves. The notation includes various dynamics (f, p), articulation (accents), and fingerings. The key signature has two flats, and the time signature is 3/4. The notation includes many slurs, ties, and complex rhythmic patterns.

System 1: Treble clef, bass clef. Dynamics: *f*. Accents: *acc*.

System 2: Treble clef, bass clef. Dynamics: *p*. Accents: *acc*.

System 3: Treble clef, bass clef. Accents: *acc*.

System 4: Treble clef, bass clef. Dynamics: *f*. Accents: *acc*.

System 5: Treble clef, bass clef. Dynamics: *f*. Accents: *acc*.

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is characterized by complex fingerings, often indicated by numbers 1-5 above or below notes, and various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *cres* (crescendo). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

System 1: *f* (forte) dynamic. Complex fingerings throughout.

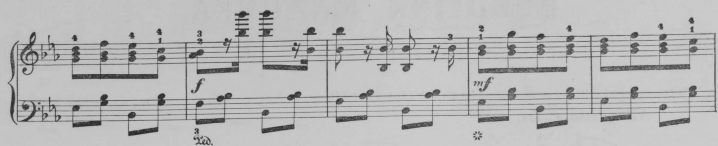
System 2: *cres* (crescendo) dynamic. Complex fingerings throughout.

System 3: *f* (forte) dynamic. Complex fingerings throughout.

System 4: *mf* (mezzo-forte) dynamic. Complex fingerings throughout.

System 5: *f* (forte) dynamic. Complex fingerings throughout.

System 6: *f* (forte) dynamic. Complex fingerings throughout.



BOBOLINK MAZURKA.

8

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. ♩ = 144.

(Key of C)

N. B.

N. B.

(Key of G)

N. B.

N. B. Be careful to change the fingering as indicated.

1656-3

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KATY-DID.

3

Mazurka.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto.

First system of musical notation for 'Katy-Did' Mazurka. It consists of a treble and bass staff in 3/4 time. The treble staff contains a melody with eighth and sixteenth notes, accented with 'v' and numbered 1-4. The bass staff contains a harmonic accompaniment with chords and single notes, some marked with 'v' and numbered 1-3. A key signature change to one sharp (F#) is indicated. The text '(Key of G)' is written above the bass staff. Below the bass staff, the text 'N.B.' is printed.

Second system of musical notation for 'Katy-Did' Mazurka. It continues the melody and accompaniment from the first system. The treble staff has more eighth and sixteenth notes with 'v' marks and fingerings. The bass staff continues the harmonic pattern. The text 'N.B.' is printed below the bass staff.

Third system of musical notation for 'Katy-Did' Mazurka. This system introduces a key change to D major, indicated by two sharps (F# and C#) and the text '(Key of D)' above the treble staff. The treble staff features a new melodic line with eighth notes and fingerings 1-5. The bass staff has a simple accompaniment of quarter notes. The text 'N.B.' is printed below the bass staff.

Fourth system of musical notation for 'Katy-Did' Mazurka. It continues the melody and accompaniment in D major. The treble staff has a melodic line with eighth notes and fingerings 1-5. The bass staff has a simple accompaniment of quarter notes. The text 'N.B.' is printed below the bass staff.

N.B. Notice carefully the change of fingering.

1665-3

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2nd time *f*



N.B.



N.B.

MARCHE DES ADELPHIENNES.

J. T. Coley.

Vivo ♩ 138.

Secondo.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature changes from one system to the next, indicated by a sharp sign (#) above the staff. The tempo is marked 'Vivo' with a metronome marking of 138. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). Pedal points are indicated with 'Ped.' and asterisks. The score is divided into a piano introduction and a 'Secondo' section. The notation includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'mf'. Pedal points are indicated with 'Ped.' and asterisks. The score is divided into five systems, each with a key signature change indicated by a sharp sign.

MARCHE DES ADELPHIENNES.

3

Vivo ♩ - 138.

Primo.

J. T. Coley.

The musical score is written for piano and right-hand part. It begins with a tempo marking of 'Vivo' and a metronome indication of 138 beats per minute. The key signature has two flats (B-flat major). The score is divided into five systems. The first system starts with a piano (p) dynamic and includes a 'Ped.' instruction. The second system features a piano (p) dynamic and a 'Ped.' instruction. The third system includes a piano (p) dynamic and a 'Ped.' instruction. The fourth system features a piano (p) dynamic and a 'Ped.' instruction. The fifth system begins with a 'cresc.' (crescendo) marking and includes a 'Ped.' instruction. The score is marked with various dynamics including *f* (forte), *p* (piano), and *cresc.* (crescendo). It also includes performance instructions such as 'Ped.' (pedal) and asterisks (*). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord and a key signature change to B-flat major.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *cres.* (crescendo). Pedal markings (*Ped.*) and asterisks are used throughout. Fingerings are indicated by numbers 1-4. The key signature has two flats, and the time signature is 4/4.

The first system begins with a forte (*f*) dynamic. The second system also starts with *f*. The third system continues with *f*. The fourth system includes a *cres.* marking. The fifth system includes a *cres.* marking. The sixth system includes a *cres.* marking.

The page is numbered 1388-12 at the bottom center.

The musical score is written for a single melodic line (Primo) on a grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The piece is marked with various dynamics: *f* (forte) and *ff* (fortissimo). Pedal markings (*Ped.*) are used to indicate sustained notes. Fingering numbers (1-5) are provided for many of the notes. The score consists of six systems of music, each with a treble and bass staff. The piece ends with a double bar line and repeat dots.

Secondo.

This page contains six systems of musical notation for a piano piece, labeled "Secondo." Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *cres.* (crescendo), and *Ped.* (pedal). Fingerings are indicated by numbers 1-5. The piece concludes with the number "1888-12" at the bottom center.

Primo.

7

The musical score is written for a single melodic line (Primo) on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece is marked with various dynamics: *ff* (fortissimo) and *mf* (mezzo-forte). Pedal markings (*Ped.*) are used to indicate sustained notes. Fingerings are indicated by numbers 1-5. Some measures contain asterisks (*). The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *mf* (mezzo-forte). Pedal markings (*Ped.*) are present throughout. Fingerings are indicated by numbers 1-5. Some measures contain asterisks (*). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

First system of musical notation. The bass staff contains the main melody with dynamic markings *ff* and *f*. The right hand provides harmonic accompaniment. Pedal points are indicated with 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Second system of musical notation. The bass staff continues the melody with dynamic markings *ff*, *cres.*, and *rf*. The right hand continues the accompaniment. Pedal points and asterisks are used for timing. Fingerings are indicated.

Third system of musical notation. This system includes both staves. The right staff has a treble clef and contains a more active melodic line with dynamic markings *f* and *sf*. The bass staff continues the accompaniment. Pedal points and asterisks are used. Fingerings are indicated.

Fourth system of musical notation. The bass staff continues the accompaniment with dynamic markings *f* and *p*. Pedal points and asterisks are used. Fingerings are indicated.

Fifth system of musical notation. The bass staff continues the accompaniment with dynamic markings *f* and *p*. Pedal points and asterisks are used. Fingerings are indicated.

Primo.

The musical score is written for a single melodic line (Primo) on a grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). Pedal markings (*Ped.*) are present throughout. Fingering numbers (1-5) are indicated for many notes. The page number 4388-12 is at the bottom center.

Secondo.

Musical notation for a piano piece, labeled "Secondo." and numbered "10". The page contains six systems of music, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *cres.* (crescendo). Pedal markings ("Ped.") are present at the beginning of several systems, often accompanied by a star symbol. Fingering numbers (1-5) are indicated above many notes. The key signature is B-flat major (two flats). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

The musical score is written for a single melodic line (Primo) on a grand staff (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The piece is marked with various dynamics and articulations:

- System 1:** Starts with a treble staff and a bass staff. The bass staff has a 'Ped.' marking. Dynamics include *f* and *sf*.
- System 2:** Continues the melodic line. The bass staff has a 'Ped.' marking. Dynamics include *f* and *sf*.
- System 3:** Features a 'cres.' (crescendo) marking in the bass staff. Dynamics include *f* and *sf*.
- System 4:** Continues the melodic line. The bass staff has a 'Ped.' marking. Dynamics include *f* and *sf*.
- System 5:** Features a 'ff' (fortissimo) marking in the bass staff. Dynamics include *f* and *sf*.
- System 6:** Continues the melodic line. The bass staff has a 'Ped.' marking. Dynamics include *f* and *sf*.

The notation includes numerous fingerings (e.g., 1, 2, 3, 4, 5) and articulations (e.g., accents, slurs). The piece concludes with a final cadence in the bass staff.

Secondo.

First system of musical notation. The right hand (treble clef) features a series of chords and single notes with fingerings (1, 2, 3, 4). The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo). Pedal markings (Ped.) and asterisks (*) are present below the staff.

Second system of musical notation. The right hand continues with chords and single notes. The left hand has a *cres.* (crescendo) marking. Pedal markings and asterisks are present.

Third system of musical notation. The right hand features a *cres.* (crescendo) marking. The left hand has a *f* (forte) marking. Pedal markings and asterisks are present.

Fourth system of musical notation. The right hand has a *cres.* (crescendo) marking. The left hand has a *ff* (fortissimo) marking. Pedal markings and asterisks are present.

Fifth system of musical notation. The right hand has a *ff* (fortissimo) marking. The left hand has a *ff* (fortissimo) marking. The tempo marking *Presto.* is above the staff. Pedal markings and asterisks are present.

Presto.

Tick-tack, Cuckoo, tick-tack.

3

Words by E.A. Zuendt.

English version by I. D. Foulon.

Musio by Chas. Kunkel.

Allegretto ♩ = 100.

4. Grossmut - ter's Ge - burts - tag ist heut, Sie
 3. Was Ro - bert nur quält und Ma - rie! Sie
 2. Die Lieb - ja, die Lieb, ist ur - alt! Wer
 1. Ein Mäd - chen so ro - sig und zart, Ein

(Ticking of the Clock.)

1. A maid - en, the pet of the brood, A
 2. Young Love is as old as the world, Its
 3. What clouds o'er the heav - ens now lower! What
 4. See grand - moth - er sit in her place! How

denkt der entschundenen Zeit,
 blick - ten so fin - ster noch nie.
 fügt sich nicht ih - rer Ge - walt!
 Büb - chen von schelmischer Art,

Sie wischt sich die Au - gen, die alten, Die
 Sie schmolten, doch denkt er den Stunde, Die
 Es kos - ten die Menschen und küsstens Zu
 Sie hat - ten ein Vög - lein ge - fangen, Denn

boy of most fro - lic - some mood, They'd caught a young bird - ling to - gether And
 shafts ev'n in E - den were hurled; Since then tur - tle - doves have been cooing, And
 makes Bob and Mol - lie so sour! They're pout - ing, and yet they are thinking Of
 glad yet how tear - ful her face! Ah sure - ly her eyes are be - holding The

Hän - de zum Be - ten sich falten -
 rief zu dem eh - lich - en Bunde,
 jäg - ti - chen Zei - ten und Fristen.
 lan - ge war das ihr Ver - langen.

Voll Glück ist ihr Herz un - bewusst. Da - Ku. ku!
 Jetzt schließt's und sie sieht nach der Uhr, Und Ku. ku!
 Und Ro - bert schlich hinter Ma - rie. Da - Ku. ku!
 Sie woll - ten's ge - nau jetzt be - sehn Da - Ku. ku!

fain would have scan - d'ev - ry feather. The bird - ling she held in her flock When "Cuckoo,
 now Bob and Mol - lie are wooing, A kiss Bob would steal, but the clock Cries: "Cuckoo,
 th' hour when their lives they were linking, Of mem - o - ries fond comes a flock And: "Cuckoo;
 bright gates of heav - en un - folding, Her birth - day this is, Hark! a knock And: "Cuckoo,

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Ped.

♯ Ped.

Ped.

Ku - ku! grüsst die Uhr, Sie küñ-det ihr Heil Ju bel und Lust, Denn ihr
Ku - ku! schallt es laut, Wie vor-den als sie Treu - e ihm schwur, Und sie
Ku - ku! rief die Uhr Wie stö-rend, o wie neck-isch sie schrie: Es ist
Ku - ku! rief die Uhr! Nun war's auch um das Vög-lein geschehn, Denn sie

cuc - koo!" call'd the clock. A luck - y call for bird - ling in - deed! From the
cuc - koo!" at the gawk. Moll starts and turns, dis - cov - ers the thief, Vex'd, he
cuc - koo!" calls the clock. Just so it called that neck - mer day past When she
cuc - koo!" sing the clock. They fill the room, the great and the small And 'tis

bringt der En - kel Schaar, Mit dem Gross - va - ter den Glückwunsch dar, Singend
 fliegt zum Gat - ten hin, Und sie schlingt voll Lieb den Arm um ihn, Rufend:
 heu - te noch nicht Zeit, Und das Liebchen ist zur Flucht be - reit, Singend:
 schlug die Stun - de aus, Und das Vög-lein flog zum Fen-ster'naus, Singend:

start - led hands it flew, And it fled a - far, with light - ning speed, Sing - ing:
 knows not what to do; But she's off, and laughs to see his grief, Sing - ing:
 swore to love him true, In her arms a - gain she folds his fast, Sing - ing:
 grand - pa leads the crew And the hap - py band sing, one and all, "Ma - ny

Dank, viel Dank, Ku - . ku! Viel Dank, viel Dank, viel Dank! Die
 Dank, viel Dank, Ku - . ku! viel Dank, viel Dank, viel Dank! Die
 Dank, viel Dank, Ku - . ku! Viel Dank, viel Dank, viel Dank! Die
 Dank, viel Dank, Ku - . ku! Viel Dank, viel Dank, viel Dank! Die

"Thanks, Oh thanks, cuc - . koo!" Oh thanks, Oh thanks, Cuc - koo!" Un -
 "Thanks, Oh thanks, cuc - . koo!" Oh thanks, Oh thanks, Cuc - koo!" Un -
 "Thanks, Oh thanks, cuc - . koo!" Oh thanks, Oh thanks, Cuc - koo!" Un -
 Thanks, Oh thanks, cuc - . koo!" Oh thanks, Oh thanks, Cuc - koo!" Un -

Chorus ad lib: Tenors and Basses

5

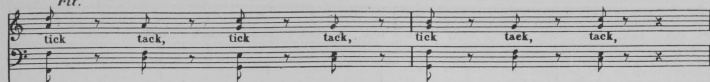
Al.

Tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, And
 moved the clock then went a - long, Thus: "tick tack, tick tack, tick," And
 Uhr a - ber ging ih - ren Gang So tick tack, tick tack, tick, In

tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, sang her one un - chang - ing song Thus: "tick tack, tick tack, tick," Un.
 Hu - he fort die Zeit ent - lang So tick tack, tick tack, tick, Die

tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, moved the clock then went a - long, Thus: "tick tack, tick tack, tick," And
 Uhr a - ber ging ih - ren Gang So tick tack, tick tack, tick Mit

rit.

 \overline{rit}

a tempo

sang her one un - chang - ing song Thus: "tick tack, tick tack, tack" Thus:
Ru - he fort die Zeit ent - lang So tick tack, tick tack, tack, So

poco *a* *poco* *crescendo* *e* *acceler*

tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack

tick tack, tick tack, tick - e tack - a tack, tick - e tack, tick - e tack, tick - e tack, tick - e tack, Thus
tick - tack, tick - tack, tick - e tack - a tack, tick - e tack, tick - e tack, tick - e tack, tick - e tack, So

Gradually faster and stronger until the sign ϕ

ando

tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack

“tick tack,tick tack,tick-e tack-a tack, tick-e tack,tick-e tack, tick-e tack” Un-
tick tack,tick tack,tick-e tack-a tack, tick-e tack,tick-e tack, tick-e tack, Die

mf

tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick.

moved the clock then went a - long, "Tick.e tack, tick.e tack, tick.e tack? And
Uhr a - ber ging ih - ren Gang Tick.e tack, tick.e tack, tick.e tack, Mit

f

0 2 4

rit.

sang her one un - chang - ing song "Tick - e tack, tick tack, Cue - koo!"

Ru - he fort die Zeit ent - lang Tick - e tack, tick tack, Ku - ku.

rit.

Con Brio.

630 - 5

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As put up by the Crystal Water Company, are superior to all others. Why drink impure water in the form of Seltzer and Vichy when you can get it absolutely pure?

Crystal Lemon Sour, Cream Soda, Orange Phosphate, Wild Cherry Phosphate, Birch Beer, Sarsaparilla, and Soda are the purest and most aromatic drinks ever offered to the public. They are invigorating and health-giving.